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TITLES.

"WHAT is in a name?" is a very fine question for a love-sick girl; but in life the name will achieve a great deal, especially if there be prefixed a word, be it ever so small, which creates an idea of the exalted position of the bearer. Just go in the month of June or July to any hotel where a number of guests have newly arrived, and "Mrs. Limpton" finds there is no more room, for the world. Let her go to another hotel and send her maid in and ask for rooms for the Duchess of Limpton, and although there is no more security that the Duchess of Limpton will pay more promptly than Mrs. Limpton would, the host will be loth to send away her Grace, will give her the best place at dinner, boast to all his guests that the duchess has arrived, and the suite of rooms the duchess has engaged, and so on and so on. Such is the power of titles; and although isolated instances of fraud exist, where people have successfully borrowed and swindled a number of tradespeople through assuming a title, the wonder is that clever rogues do not much more frequently speculate upon this weakness of humanity, and travel sumptuously and live brilliantly under a title which would all but secure an uninterrupted series of enjoyments—à l'œil, or, in plain English, gratis.

I am led to these considerations by the violent row originated by small papers of a certain clique over the nomination of Herr Hans Richter to the degree of Doctor of Music, *honoris causâ*, conferred upon him by the University of Oxford. The narrow-minded polemic, which gives as a reason why he should not have been so honoured because he is a foreigner, is barely worth mentioning. What England owes to foreign musicians would be very speedily recognised if you would take out all German music of a programme, and see how many tickets you would

sell, with excluding all classical music held sacred by generation after generation in England. I believe that this claim *pro patria* had a much more legitimate basis when Richter was appointed conductor to the Birmingham Festival, because his appointment precludes another conductor being appointed, which is by no means the case with the doctor's degree. And then I really think that an English festival ought to be conducted by an Englishman. On the other hand, the Birmingham Festival Committee may rightly claim that they were anxious to have the best conductor they could get, and that they had for so long a time a foreigner who proved to be the most able conductor, that they feel justified in repeating the experiment which for so many years had so well succeeded. But if there can be a question of *chauvinisme* in this appointment, what can be said against his being made a Doctor, *honoris causâ*? I have seen it stated that "had he to pass the necessary examination, he could not do it." Who is so sure about that? Richter is a profound musician, and as a conductor simply a genius. That he began small, that he was a horn player, what of that? The pooh-poohing of his memory only shows ignorance on the part of those who make so light of it, because they no more understand the immense difficulty to know an orchestral score so by heart that every entry of an instrument be indicated without fail, than they understand what it means that Murphy played simultaneously thirteen games of chess by heart. A man who can do what thousands of others cannot do must be an extraordinary organisation, if he could only throw a stone higher than anybody else. To know the nine symphonies of Beethoven by heart as Richter knows them—because there is knowing and knowing—is a remarkable feat, though not unprecedented. But to know Wagner scores as he knows them is, to the best of my knowledge, unequalled by any one in the profession. Moreover, the University exerted her right of

hospitality or courtesy to a distinguished foreigner, and made him a Doctor *honoris causâ*. Did not the University of Dublin confer the doctor's title on the Princess of Wales, and does any one grudge her Royal Highness this courtesy, or will she have to prove her knowledge of counterpoint and composition? So far the question of *honoris causâ*.

But let us see a little further, and look a little deeper into the question. Is the conferring of the doctor's title really a great guarantee of exceptional knowledge? I am quite willing to show, should circumstances require, with very little trouble, a Doctor of Music in this good City of London—never mind how he came by the title—and I would prove that he cannot answer one of six questions which any of the advanced pupils of the Royal Academy would answer there and then. I will even take the liberty of apprising the reader of this paper that no less than five harmony pupils of his came to me, and I asked them a very simple question, and not one of them could tell me what a half-tone was!

The man is a disgrace to the musical profession—I do not mean as a gentleman, but as a musician. Yet nobody finds fault with his calling himself a Doctor—because he is an Englishman. Now, Dr. Hans Richter has by the power of his name established a series of concerts which have become an institution. He has, with a scratch orchestra called together anyhow, given performances of the most difficult scores, which have interested musicians and amateurs alike; and he has established beyond dispute his claim to being one of the greatest conductors this country has ever seen.

But all this has nothing to do with the reasons which made the head of the Oxford University confer an honorary title on a distinguished foreigner; and, finally, it would be interesting to know what the barking of those small papers is meant to lead to. Richter has not asked for the degree. Nobody could ask. Is it, then, the University you want to blame, or is it intended to push all the other jealous, petty, envious names forward, many of whom would, perhaps, protest against being included in the list, had they to be colleagues of the others? I have read in a Welsh paper that a certain Doctor of Music stands higher than Beethoven, because the former is a Doctor and Beethoven never won a degree. This single statement shows the depth of the absurdity, the smallness of the discussion, the narrow-minded ridicule, with which all these howling papers cover themselves, when, for reasons which they would never dare to own, they stir up a strife totally barren of interest, devoid of sense, and unfair, if not ridiculous, in its purposeless violence. The ceremony and the dinner given in Richter's honour are a substantial proof of the liberal mind reigning at the University of Oxford, thereby expressing a desire to show a man of genius hospitality and courtesy; and it is all the more to be valued as it was spontaneously conferred upon a foreigner by one of the highest authorities of the land. That there are some small disputants who measure the world's doing according

to the thimbleful of brain measured out to them for the purpose, is a misfortune for them, but cannot reflect on the resolution of a great University honouring a great man. L. E.

FERDINAND HILLER.

ON the 10th of May died, at Cologne, after a long and painful illness, Dr. Ferdinand von Hiller, one of the remaining few of the brilliant group of musicians that about the beginning of the second decade of this century came into this world,* which owes so much of its brightness to their achievements. Although not the equal in genius of some of his contemporaries, Hiller was nevertheless an artist of great talent, high culture, and wonderful versatility. As a pianist he was a distinguished representative, and one of the last offsprings, of the Vienna school, whose traditions had been transmitted to him by Hummel. At an early age he began also to make himself honourably known by his compositions. There is not a branch of composition in which he did not try his strength—from grand opera to popular song, from symphony to drawing-room piece. His operas, however, were performed and soon laid aside. On the other hand, the composer obtained a considerable success with his oratorios—*Die Zerstörung von Jerusalem* (The Destruction of Jerusalem) and *Saul*. Even more favour than the oratorios found his cantatas ("Die Nacht," "Ver Sacrum," "Die Loreley," &c.), motets, psalms, &c. Of the symphonies, the Spring Symphony ("Es muss doch Frühling werden") is the most notable. To mention all his chamber-works, more especially all his pianoforte compositions, would take up more space than I can dispose of. I must, however, particularise the sharp minor concerto, the "Operette ohne Text," and the rhythmical studies. Much might also be said about the songs, for among them, as among the piano pieces, are many charming specimens of their kind. But Hiller was more than a pianist and composer, he was also a conductor and teacher, and in both these capacities proved himself of great merit. From 1847 to 1849 he occupied the post of Capellmeister in Düsseldorf, and then went as director of the Conservatorium and conductor of the Gürzenich concerts to Cologne, where he remained in activity till 1884. In connection with his teaching I must mention his excellent exercise-book in harmony and counterpoint ("Uebungen zum Studium des Contrapunktes"), and perhaps also the fact that he could boast two such pupils as Max Bruch and Friedrich Gernsheim. But what I have said hitherto does not yet exhaust Hiller's qualities, for he was also a *littérateur*, one who wrote with much grace and out of the fulness of his experience and knowledge. His books, which have much of the sprightliness that distinguished his conversation, may be recommended to all who are curious about music and musicians. They contain, indeed, a good deal of the musical history of this

* Mendelssohn, Chopin, Schumann, Liszt, Wagner, Heller, &c.

century—musical history based on thorough familiarity with the art, and more or less intimate personal intercourse with most of the leading artists (for instance, with Mendelssohn, Schumann, Chopin, Liszt, Berlioz, Bellini, Meyerbeer, &c.). Here are the titles of some of the books:—"Aus dem Tonleben unserer Zeit," "Felix Mendelssohn Bartholdy," "Briefe und Erinnerungen," "Künstlerleben," "Die Musik und das Publikum," "Wie hören wir Musik," &c. As a composer, Hiller occupies a higher position, and has accomplished more than those who are prejudiced against him on account of his conservatism and opposition to Liszt and Wagner will allow. His weakness lay in his restless productivity and lack of self-criticism. Had he written less his reputation would no doubt be greater than it is. However, let us rejoice rather in what he has done than regret what he has left undone. *Requiescat in pace.*

FR. NIECKS.

MUSICAL COMPETITIONS.

AMONG the features which are to distinguish the Exhibition of Inventions and Music during the time it is to be kept open, the competitions of choirs and brass bands will be regarded with special interest by musicians.

Prizes are offered to the amount of £600 for choral singing, in six classes, so arranged as to give large or small choirs of mixed voices, choirs of female voices, or male voices alone, the opportunity of showing their skill. It is stipulated that all should be amateurs, with professional help to the extent of one to every fifteen members, each having belonged to the choir at least six months before the names are entered for competition. In the brass band competition similar rules are laid down.

A certificate will be required, declaring that the band has been actually constituted for not less than six months prior to the date of application.

Bands must consist exclusively of brass instruments, or of those assisted in the soprano parts by clarinets. Special importance will be given to the proper balance of the respective parts, and to the use of Flügel horns, French horns, and particularly of trombones, in addition to the ordinary valved saxhorns. A limited number of professional players will be permitted to assist, on condition that their names and addresses be distinctly given; but the percentage must not exceed one professional to every ten amateurs. Each band will be required to play two pieces selected by the Council, and one piece of its own selection, which must not exceed ten minutes in duration.

Bands may use their accustomed instruments, whether the pitch be high, medium, or low.

For bands of twenty-five or more, the prizes are £50 and £25. Bands numbering not less than twenty, or more than twenty-five players, the prizes are £40 and £20. In bands of less than sixteen players, the prizes are £25 and £15. For trumpet and trombone quintet a special prize of £10. This special prize is to encourage the use of the slide trumpet and trombone.

The use of the alto in F or E, and the bass trombone in C or F, will be specially commended.

Such is a brief abstract draft of the regulations for the competitions.

The rules for the vocal contests are sufficiently plain and comprehensive, and will doubtless attract a large number of competitors. Those for the brass bands do not seem to have been either so well considered, or based upon the same amount of experience. They are, moreover, so ambiguously expressed, as to lead to a certain amount of confusion. For example:—There is nothing to prohibit one band from entering for all the prizes in the first, second, and third classes, for bands of twenty-five, twenty, and sixteen players respectively. All that need be done would be to make choice of certain of the members of the larger band—they need not even be different players—so as to comply with the regulations as to the strength of the band. All that would be required would be for the one band to be provided with pieces set for the number of instruments asked for. If they were competent, there is no further reason why the members of one band should not take all the prizes.

The prizes offered are small in comparison with the importance of the occasion. Many of the provincial towns in the north, where brass-band contests are customary, offer prizes far higher in value than those to be given at South Kensington. Except for the fact that there has been no contest in London for nearly a quarter of a century, the attractions are hardly enough to tempt the best bands to enter the lists. If it is intended seriously to induce amateur players to visit the metropolis and exhibit their skill, some modifications of the plan must be made in the "general regulations."

The rule which states that "bands must consist exclusively of brass instruments, or of those assisted in the soprano part by clarinets," does not seem to have been framed with a knowledge of the constitution of brass bands in general. Every amateur brass band of any note will regard this suggestion with wonder and amazement. There are numbers of bands who do not require any such help; and, moreover, the tone of the clarinet has so little assimilation with brass instruments, that, like the commode in *Olivette*, it "never mixes." It is only necessary to call to mind the effect of the street German bands to realise the proposition. The clarinet requires to be supported by other reed tone, so that it might have been as well to have kept this idea in view, and to have allowed bassoons to support the lower parts. The plan was doubtless framed to prevent the possibility of the north-country bands, who are famous for their skill, from taking all the prizes. In that case it would have been better to have given some sort of restriction, so as to offer every possible chance to bands from different counties. The smallness of the premiums offered would not daunt the best bands from entering their names, as they have so much pride in their work that nothing would give them greater delight than to show the Londoners how they can deal with their instruments. They do not require professional aid, and glory in being amateurs, sparing no pains or trouble to prepare themselves for a contest. It is feared that few of the north-country bands have entered for the competition, as they look upon the regulations as a series of amusing blunders arising from inexperience, and that, unless the whole scheme is to be modified and changed, the brass-band contests in August next, at the Exhibition of Inventions and Music, will not realise all that is expected of them. If the regulations cannot be altered without a sacrifice of principle, it would be far better to abandon them altogether, and to have no band contests. It is easier to retire gracefully of one's own will than to be compelled to yield amidst derisive and scornful comments.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 103.)

GERMAN COMPOSERS OF SACRED MUSIC.

- 1754—1833. GRUA, PAUL; b. at Mannheim, d. at Munich. Pupil of Padre Martini (Bologna) and Traetta (Venice). Composer of 31 masses with orchestra, 6 vespers, 29 offertories and motets, 6 Miserere, 3 Stabat Mater, 3 Te Deums, 3 requiems, psalms, responsories, &c. &c.
- 1754—1825. WINTER, PETER VON; b. at Mannheim, d. at Munich. Composer of 26 masses, 2 requiems, a great number of single pieces for masses, psalms, motets, offertories, graduales, 3 Te Deums, 3 Stabat Mater, hymns, Magnificats, &c.; sacred cantatas for the Royal Chapel, "Die Auferstehung," "Die Propheten," the oratorio "Der sterbende Jesus," &c.
- 1755—1820. TUCZEK, FRANZ; b. at Prague, d. at Pesth. Composer of several oratorios and cantatas.
- 1756—1791. MOZART, WOLFGANG AMADEUS; b. at Salzburg, d. at Vienna. Among his numerous sacred works are 2 oratorios, 1 requiem, 15 masses, graduales, hymns, &c. See Köchel's "Thematic Catalogue" (Leipzig: Breitkopf & Härtel).
- 1756—1813. TURCK, DANIEL GOTTLÖB; b. at Claussritz, near Chemnitz, d. at Halle (an der Saale). Pupil of Homilius and Hiller. Among his sacred compositions is one oratorio, "Die Hirten bei der Krippe in Bethlehem." See Organists.
- 1758—1823. PREINDL, JOSEPH; b. at Marbach, on the Danube, d. at Vienna. Pupil of Albrechtsberger, 1780, conductor at St. Peter's; 1809, Chapel-master at St. Stephen's (Vienna). Composer of masses, offertories, 1 requiem, 1 Te Deum, and a considerable number of other sacred poems.
- 1758—1826. SCHACK (CZIAK), BENEDICT; b. at Mirowitz, Bohemia, died at Munich. Composer of several masses, a requiem, &c. Schack was a Tenor singer, for whom Mozart composed the rôle of Tamino in the "Magic Flute"; his name is also mentioned as that of a sincere friend of Leopold Mozart and Michael Haydn.
- 1758—1838. PAUSCH, EUGEN; b. at Neumarkt, on the Danube, d. there. He was a priest and choirmaster and music teacher in the monastery, Walderbach. Composer of a great number of sacred works.
- 1758—1831. KROMMER, FRANZ; born at Kamenitz, Moravia, died at Vienna. Composer of several masses and other sacred pieces. Better known as composer of string quintets, violin concertos, &c.
- 1759—1830. WALTER, IGNAZ; b. at Radowitz (Bohemia), d. at Regensburg. Pupil of Starzer, from Vienna. Composer of several masses and a Coronation Cantata for the Emperor Leopold (1791).
- 1759—(?) KAFFKA, JOHANN CHRISTIAN; b. at Regensburg (Ratisbon), d. at Riga. Composer of a requiem and several masses.
- 1760—1824. BUHLER, FRANZ; b. at Schneidheim, near Nördlingen (Bavaria), d. there. Composer of masses, hymns, motets, &c. &c.; author of a theoretical work, "Partitur-regeln für Anfänger," Donaüwörth, 1793.
- 1761—1817. KUNZEN, FRIEDRICH LUDWIG EMIL; b. at Lübeck, d. at Copenhagen. Composer of several oratorios ("Das Hallelujah der Schöpfung") and cantatas.
- 1762—1836. DOBLHOF-DIER, CARL BARON VON; b. at Vienna, d. there. Composer of a good many sacred works in the "alla capella" style.
- 1763—1845. MAYER (MAYR), JOHANN SIMON; b. at Mendorf (Bavaria), d. at Bergamo. Pupil of Lenzi, of Bergamo, and Bertoni, of Venice. Composed many masses, a requiem, a Passion-music, 5 oratorios, &c.; he wrote also a biographical sketch of Jos. Haydn (1809).
- 1763—1850. GYROWETZ, ADALBERT; b. at Budweis (Bohemia), d. at Vienna. Pupil of Sala (Naples). Composer of 19 masses and a considerable number of smaller sacred works.
- 1764—1847. GROSHEIM (GROSSHEIM), GEORG CHRISTOPH; b. at Cassel, d. there. Composer of the "Ten Commandments," &c. Better known as author of a reformed Hessian Choral-book, and a successful writer of biographical, critical, and historical essays.
- 1764 (?)—1810 (?) DREYER, JOHANN MELCHIOR; b. at Ellwangen, Württemberg, d. there. Prolific composer of sacred works: 28 vespers, 24 hymns, many masses (so-called Land-Messen, country masses), a Tantum ergo, offertories, graduales, &c.
- 1764—1837. BRANDL, JOHANN; b. at Rohr, near Regensburg, d. at Carlsruhe. Composer of masses and oratorios.
- 1765—1846. EYBLER, JOSEPH (later, 1834, ennobled); b. at Schwechat, near Vienna, d. at Vienna. 1777—79, pupil of Albrechtsberger, friend of Haydn and Mozart; 1793, Chapel-master of the Schottenkirche; 1801, teacher of the Imperial princes; 1894, vice- and 1824, first Chapel-master to the Imperial Court. Greatly respected as a composer of sacred music: 32 masses (17 are published), a requiem, 2 oratorios, 7 Te Deums, 30 offertories, 34 graduales, &c.
- 1765—(?) MEDERITSCH (MEDRISCH), JOHANN, sometimes called GALLUS; b. in Bohemia (where is not stated), d. at Vienna. Composer of masses, a Stabat Mater, and other sacred works. Details are wanting.
- 1765—1815. RYBA, JOHANN JACOB; b. at Prstecz (Bohemia), d. at Rocznital, as Rector of the "Gymnasium" (College). Composer of a great number of sacred works.
- 1765—1814. HIMMEL, FRIEDRICH HEINRICH; b. at Treuenbrietzen (Brandenburg), d. at Berlin. Pupil of Naumann (Dresden), 1795; Chapel-master to the Court (Berlin). Composer of an oratorio, "Isaacco figura del redentore" (1792), of Psalms, a mass, vesper, and the celebrated setting of "Our Lord's Prayer."
- 1766—1846. WEIGL, JOSEPH; b. at Eisenstadt (Hungary), d. at Vienna. Pupil of Salieri and Albrechtsberger; 1825, second Chapel-master to the Imperial Court (Vienna). Composer of many oratorios (21), 10 masses, and a great number of smaller sacred works.
- 1766—1803. SÜSSMAYER, FRANZ XAVER; b. at Steyr, d. at Vienna. Pupil of Mozart. Composer of a good many sacred works, and well-known as being active in the completion of Mozart's Requiem.
- 1767—1821. ROMBERG, ANDREAS; born at Vechta, near Münster, d. at Gotha (cousin of the well-known violoncellist, Bernhard Romberg). Composer of a mass, with orchestra, a Te Deum, a Dixit dominus (crowned with a prize), a Psalmody (5 Psalms, with a Magnificat and Hallelujah for 4 to 16 parts, alla capella), a 3-part "Our Lord's Prayer," with orchestra, &c.
- 1767—1831. SCHNABEL, JOSEPH IGNAZ; b. at Naumburg am Queiss (Silesia), d. at Breslau; son of a musician. 1804, Chapel-master of the Dome (Breslau); 1806, conductor of the so-called "Richter's Winter Concerts"; 1812, Musical Director of the University, Director of the Roman Catholic Seminary, and Conductor of the Royal Society of Sacred Music. Composer of 5 masses, 4 graduales, 2 offertories, antiphonies, hymns, &c., most of which have been published.
- 1767—1822. SCHWENCKE, CHRISTIAN FRIEDRICH GOTTLÖB; b. at Wachenhausen (Harz), d. at Hamburg. Pupil of Marburg and Kirnberger, and successor of C. Ph. Emanuel Bach as cantor of the town (tadt-kantor) of Hamburg; 1790, cantor and conductor of St. Catherine's Church. Composer of a psalm, a setting of "Our Lord's Prayer." He supplemented also the instrumentation of Handel's "Messiah" and Bach's Mass in B minor.
- 1768—1836. NAGELI, JOHANN GEORG; b. at Zürich, d. there. Composer of a great number of (partly popular) sacred songs.
- 1769—1854. ELSNER, JOSEPH XAVER; b. at Grottkau (Silesia), d. at Warschau. Composer of a great number of sacred works, which have been completely forgotten. His name is now only remembered as that of teacher of Frédéric Chopin.
- 1769—1842 (1843?). LICKL, JOHANN GEORG; b. at Korneuburg (Lower Austria), d. at Fünfkirchen (Hungary). Composer of a (once esteemed) requiem, of several oratorios, vespers, &c.
- 1770—1827. BEETHOVEN, LUDWIG VAN; b. at Bonn, d. at Vienna. Composer of an oratorio ("Mount of Olives") and two masses.

- 1770—1839 (1841?). WITTASSEK, JOHANN NEPOMUK AUGUST; b. at Horzin (Bohemia), d. at Prague. 1814. Chapel-master of the Dome, as successor of his teacher, Leopold Kozeluch (see above). Composer of a requiem, many masses, cantatas, &c. Only a few of his works have been published.
- 1770—1846. RINCK, DR. JOHANN CHRISTIAN HEINRICH; b. at Elgersburg (Thuringia), d. at Darmstadt. Composer of sacred cantatas, motets, a mass, and a good number of smaller sacred pieces. See Organists.
- 1770—1839. SCHNEIDER GEORG ABRAHAM; b. at Darmstadt, d. at Berlin. Composer of oratorios, masses, and other sacred works. Not to be confounded with Friedrich Schneider (1786—1853).
- 1771—1855. RIEDER, AMBROSIIUS; b. at Döbling, near Vienna, d. at Vienna. Quasi pupil of Albrechtsberger. Composer of 4 masses, 1 requiem, 20 offertories, 6 graduales, and several smaller sacred pieces.

(To be continued.)

CARL ROSA OPERA.

THE production of Massenet's *Manon* and the revival of *Esmeralda* and *Mignon* have been the most distinguished events in the course of proceedings at Drury Lane theatre since last month. *Esmeralda* was played on the 2nd of May; and the interest created by the success of *Nadeshda*, Mr. Goring Thomas's other opera this season, sufficed to fill the house, so that there was no room for the critics. Fortunately their duties on such an occasion were light, and could be confined to the mere record of the circumstances surrounding any alteration or change of cast.

With *Manon* it is different, inasmuch as it was an actual novelty in London, though not in the country. It was played for the first time at Liverpool, on the 17th of January last, and won a good share of success. The story is founded upon the celebrated novel, "*Manon Lescaut*," by the Abbé Prevost, and will scarcely be commended as a model of morality, even for an opera. It is quite true that the old prejudice against questionable subjects for dramatic plots is fading away, and the generality of audiences look without winking, even without blushing, upon the development of certain ideas upon the stage, concerning which they would not care to speak about in the bosom of the family. Be this as it may, a subject for congratulation or for regret, according to the disposition of the reader, the fact remains the same; the plot of *Manon* is immoral, and the death of the heroine at the conclusion is hardly a justification or atonement for her sins. This *dénouement*, however, has the effect of converting the plot into a tragedy, and so to contradict the nominal title. Massenet calls his work a comic opera, and he endeavours, by the character of his music, to show his desire to follow in the wake of Offenbach, Lecocq, Audran, and others of the lighter French school. With the exception of a tolerably free use of the "*leit motiv*," there is in no part of *Manon* much indication of a leaning towards the mode of expression adopted by Wagner and his followers. The opera is uncompromisingly French. There is, therefore, much that is light, pleasing, and brilliant; but the dramatic expression, which would give strength and permanence to the design, and which would help it to keep a good place on the stage, is nowhere strong. This is not due to the fact that the composer has not copied the German method of treating stage situations, but rather because the work is framed after the pattern hinted at in the title. There are some very pretty melodies, and there is some excellent scoring, but there is so little that aims at anything more than pleasing the ear, that the heart is never reached. The performance on the first night having been assiduously rehearsed went with a smoothness and finish that was delightful.

Madame Marie Roze as *Manon* added another successful character to her *répertoire*; Mr. Joseph Maas as Des Gueux, the lover, sang and acted with great artistic power. All the other characters were adequately represented, the chorus singing was excellent, the band satisfactory, and the *mise-en-scène* of the high standard customary at Drury Lane under Mr. A. Harris. Mr. Goossens, the conductor, evinced considerable taste, judgment, and sympathy in his work, and all was done to woo success, and success was won for the performance.

A revival of Mozart's opera *The Marriage of Figaro*, with *Nadeshda*, *Faust*, *Mignon*, and one or two other favourite operas have filled the measure of attraction, and the season has been artistically, and it is to be hoped, also financially, a great triumph for all concerned.

Foreign Correspondence.

MUSIC IN BERLIN.

May 25, 1885.

ON the 9th of May the pupils of the Conservatoire of Music, presided over by Herr Xaver Scharwenka, in Berlin, gave a most interesting concert. In spite of the lateness of the season, there was a good attendance, as is usually the case on like occasions.

The programme was well selected, and the progress exhibited by the pupils of the school, considering the short time it has been established, is something extraordinary. At the commencement of the concert, Fräulein Jenny Erxleben delivered a prologue, written by the poet Mittkowski, with point and intelligence. After this, the concerto in G minor by Saint-Saëns was played by Fräulein Elizabeth Jeppe and Herr José da Motta. The lady astonished her hearers by the power and beauty of her tone and phrasing, and her partner displayed a confidence and ability which gave promise of a good future for so young a player. A similar remark may be applied to the performance of Ernst Simonsohn, who, in spite of his youth, acquitted himself with credit by his execution of a *barcarole* by Rubinstein and some of the *Polnische Tänze* of his master Xaver Scharwenka, and was rewarded with great applause. The brilliant tact and expression shown by the performance of Fräulein Emme Koch of Listz's E flat concerto was a triumph of mind over matter. The young lady demonstrated completely her power to take rank among the rising artists who have done so well in their studies that they are qualified to join the ranks of concert players. The key to the success obtained by the pupils in the Conservatoire was disclosed when the principal, Xaver Scharwenka, himself took his seat at the piano. He played upon a beautiful instrument by Duxsen, which was in every way calculated to afford the best help towards the perfect realisation of his artistic conceptions. He was received as he appeared on the platform with the most enthusiastic plaudits; and when he had played in his own highly-finished style his charming Variations, Op. 48, as well as some of his Etudes, and Listz's difficult arrangement of Rossini's overture to *William Tell*, the audience could scarcely express their pleasure with sufficient warmth. It is certain that the effect of his wonderful technical power and the general grace of his style is as highly admired in Berlin as it was in other places, both at home and abroad. It was not a matter for much surprise when it is stated that the audience left the concert-room in a state of delight, not only with the music, but also with the performance.

MUSIC IN LEIPZIG.

May, 1885.

THE principal event of the last month was the restoration of the opera *König Manfred* by Carl Reinecke to the repertoire of the Leipzig stage. It was first given in summer, 1867, in Wiesbaden, with a "colossal" success, as journals of that time express it; in the years 1868, 1869, and 1870, the opera appeared on the Leipzig stage, and attained there, as it had before in Wiesbaden, numerous repetitions. It did not pass on to other theatres because of the growing desire to hear the later works of Wagner, which absorbed all other interests at the time. The overture and the prelude to the fifth act have become among the most popular pieces of our time, and have made Reinecke's name known to the remotest parts of the earth. The fact is that the opera in its entirety has been neglected for reasons which must be sought for in the conjunctions of temporary events, and not in the work itself, as might be certified after hearing it again. It is in every respect highly creditable to the director of the Leipzig stage, Herr Max Stagemann, to have broken the spell that seemed to lay on Reinecke's opera. The 23rd of April it was played before a full house, however, with manifold changes as well in the libretto as in the music. The libretto has been changed, partly by the poet Friedrich Röber himself, partly by the composer and Heinrich Laube, so that some of the principal events are better and more clearly defined. The libretto may be counted among the best of its kind. The action is fascinating and interesting; and certain dramatic movements give occasion for the display of power in music. The scenes are effective, and the libretto is marked by beautiful and in many parts highly poetical language. The music is equal, if not superior, to the words. The charm and interest are kept up to the last note, and certain culminating points never miss in their direct effect on the hearer. The scene of Ghismonde in the first act, the first appearance of Manfred, the finale of the first act, Manfred's charming serenata, the glowing music of the bacchanale and of the ballet, the great scene of Ghismonde in the fourth act, and the whole of the fifth act—indeed, the opera is so written that the taste of a cultivated public, as well as that of the great multitude, and, above all, the educated musician, will find in many parts much that will charm him in the highest degree. The chief grace of the music, betraying the master in every respect, is to be found in the instrumentation. The composer knows how to use the orchestra in the best, most brilliant, and harmonious effects. The workmanship, therefore, might honestly be called splendid. Herrn Lederer's nature, as shown in his representation of Manfred, was a little too cold; an access of warmth would have raised the effectiveness of his performance in the opera considerably. Frau Schamer-Andriessen gave a brilliant representation of the demoniacal part of the Ghismonde. Her singing was fine, and her acting full of passion; and the transitions of emotion were admirably displayed by her. Frau Baumann, as Queen Helene, always happy in her execution of brilliant passages, found congenial work in her part, and displayed in her acting in the final scene great warmth and fervour. Frau Metzler-Löwy sang the part of the Page charmingly, especially the beautiful ballad of "King Harold." The smaller parts were well sung by the Herren Köhler, Perron, Greugg, Wachtel, &c. The success of the opera was brilliant. At the end of each scene the actors were called many times. After the third act the composer appeared, and laurel wreaths showered at his feet. At the end of the fifth act the demonstrations continued. The principal actors, Herr

Capellmeister Nickisch, &c., all had to appear. The most enthusiastic applause was also accorded to the orchestra.

The concerts in the New Gewandhaus and the numerous examinations of the Königl. Conservatorium have been brought to an end with excellent if not brilliant results. The ideas regarding the extra concerts have undergone some change. The greater public accepted them thankfully, though only few were not well attended. The more refined section of the public is of opinion that the directors by these concerts favour too much the taste of the virtuosos, and seriously endanger the prospects of success for the chamber-music evenings for next winter.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, May 12th, 1885.

THE concerts are all over. A final one, announced and united with the name of the much-admired tenor, Mierzwinski, was countermanded at the last moment. The real last one was that for the benefit of the "Concordia"—the union of journalists and authors. These concerts, in which the artist *en vogue* for the time takes part, have their programmes curiously arranged—like a dessert with many delicate sweets. Among other pieces one heard the hackneyed variations by Proch (Frl. Dyna Beumer), romance and air from Gounod and Rossini (Sig. Pantaleoni), aria from *Lucia*, and "Vorrei morir," by Tosti (Herr L. Mierzwinski), Schubert's "Erkönig," and some Lieder by Rubinstein (Frau Lucca), together with solos for organ, for alto, and for piano (the latter by Alfred Grünfeld, the famous pianist). The aforesaid singer, Fräulein Dyna Beumer, from the Netherlands, is another Carlotta Patti in her power of singing *coloratura* of every kind; but in some sort unlike her, for not only are her higher notes most cultivated, but her registers all are well ordered. She sings, however, with the most provoking calmness, and displays little or nothing of *esprit* or humour, or that inner delight or satisfaction in the practice of her art, which is always so charming. Her coolness of manner communicates itself to the hearer, who feels that he is listening to mechanical contrivances, like a sort of clock-work. We must not forget that the poor lady is lame, and is obliged to mount the platform with the help of a stick and a guide. On the stage we have had Frl. Fohström, in the Carltheater, whom I mentioned last time; and in the Hofopera we have now again another *coloratura* singer, Fräulein Broch. If this style of singing increases we shall require composers for such voices—some new Rossini or Donizetti. The *stagione* in the Carltheater was but short. The enterprise failed, and thus furnished another lesson for the impresario Merelli, as also for the director (Herr Tatarzky). There were only seven performances of Italian operas: *Lucia*, *La Traviata*, *Lucrezia Borgia*, *Rigoletto* (the first once, the others twice). Frl. Fohström was heard as Lucia, Sgra. Elena Theodorini as Violetta and Lucrezia, Sgra. Anna de Belocca as Maffio Orsini, and Sgra. Russel (an American) as Gilda. The other singers were Luigi Ravelli, Giov. de Negri, Padilla, Pantaleoni, &c. The reason that the operatic venture came to an end was because of the impossibility to produce the promised new opera, *Ruy Blas*, inasmuch as the *prima donna* had not learned her part. When the prices were reduced the attraction was no greater—in short, Vienna did not like the Italian opera in the suburb. A larger interest was shown when some of the same singers took part in the Hofopera, where we heard a curious medley of musical

speech; for instance, on one evening *Il Trovatore*, in Italian; and on another, *Der Troubadour*, in German. There is much coming and going in that house, and artists are true birds of passage. Frau Materna is engaged for four months per annum (from September to December), and Frl. Bianchi for a like period, namely, from January to April; Frau Lucca sings only a limited number of evenings in winter or spring-time; Frau Kupfer leaves the house next autumn; Frau Ehnn, famous in such rôles as Julia, Mignon, Margarita, has just sung for the last time, after fifteen years service. She has earned the extraordinary benefit of a pension of three thousand florins, given to her from the Emperor direct. The male singers are often for months on holidays elsewhere, and seldom or never is the whole number of the *ensemble* united. This increases the difficulties in arranging the programmes satisfactorily with a regard for variety. In the choice of new operas the director was once more unsuccessful. After the failure of the *Andreasfest*, which was performed only three times, Rubinstein's *Nero* was at last produced. The *mise-en-scène*, decorations, dresses, dances, processions, and the effect in general, were all magnificent, and had cost a great amount of money, but the libretto was bad, and the music itself not successful. The best soloists were chosen, and a large amount of trouble spent for the orchestra and chorus; and yet, with all this splendour of effect, a modest number of repetitions were all that were needed.

On the first evening the singers and the composer, as also the *Ober-regisseur* (Herr Tetzlaff) were called for after every act, but there was no spontaneity in the applause. Above all, the long duration of the opera—from seven to half-past eleven—was its greatest enemy. The second performance, it is true, was shortened by cuts, which lessened the time occupied by an hour and a half. The help of Herr Dr. Krüdl, from Hamburg, in the rôle of Vindez, was accepted, or the opera would have had to be changed, for Herr Sommer was once more struggling with indisposition. Herr Winkelmann, who had sung the rôle of Nero before in Hamburg, was most excellent, as were also the ladies—Frauen Papier, Kupfer, Schläger, &c.—who did their best. The chorus, whose task was most ungrateful, also deserve praise. Herr Winkelmann is going shortly on tour as Gastspiele, and so we had, for the present, the last representation of *Nero*, relieved by the ballet "Excelsior," new to Vienna. It had been very often, and with great *éclat*, performed in Italy (in Vienna with many alterations), and it is, I am told, to be produced in London soon. Herr Mierzwinski was heard as Arnold, Raoul, Manrico, Ramphis, and will take leave to-day in the Prophet. Signor Padilla, another *gast*, was heard as Count Luna and Nevers; Signor Pantaleoni as Barnab (*Gioconda*), Frl. Jenny Broch as Rosina and Amina, and Frau Sucher as Fidelio and Selika. The former, a young pupil of Frau Marchesi, in Paris, showed great talent for *floritura* singing, and was most successful. Frau Sucher is well known in Vienna; as Fidelio she was heard last year, and honoured as she deserves. Herr Vogel, from Munich, has also been here.

Operas performed from April 12th till May 12th:—*Zauberflöte*, *Orpheus* (twice), and the ballet "Wiener Walzer!" (*Hugenotten* (twice), *Fliegende Holländer*, *Il Trovatore* (three times), *Robert der Teufel*, *Nero* (four times), *Der Wasserträger*, *Die Jüdin*, *Tell*, *Carmen*, *Lucrezia Borgia*, *Aida*, *Mignon*, *Der Barbier von Sevilla* (twice), *Fidelio*, *Nachtwandlerin*, *Gioconda*, *Afrikanerin*, *Prophet*.

OUR MUSIC PAGES.

MUSIC has ever had its full share in all patriotic movements, and as the stirring strains of the great musicians of the past aroused the martial spirit, so in our times the popular sea songs inspired the English seamen. Our Music Pages for this month will illustrate a phase of national feeling in the part song for male voices, composed by H. Heale to the verses of Lord Tennyson. The indignant lines of the Poet Laureate, respecting the reported inefficiency of "The Fleet," awakened a responsive echo in the public mind, and the composer has happily wedded Lord Tennyson's lines to music for male voices, written in a popular and effective style, and displaying an intimate acquaintance with the best schools of part-music. "The Fleet" will, we believe, meet with ready acceptance.

Reviews.

The Fleet, Patriotic Song; the words by Lord Tennyson. Composed for Male Voices with Piano-forte accompaniment by H. HEALE. Edition No. 4903, net 4d. London: Augener & Co.

FROM the days of Dibdin until now "the fleet" has always been a ready source of inspiration for the songwriter and composer, and some of the finest songs we have of a national character owe their existence to the fact of our maritime renown. The mere suspicion that there was a prospect of our fleet losing its efficiency caused a great outburst of patriotic feeling, which, first finding vent in the spirited verses of the Poet Laureate, will receive a further impulse from the animated music written by H. Heale. The song is composed for male voices, in the vigorous key of B flat, $\frac{3}{4}$ time, and, as such a part-song should be, it is broad and fluent in its melodic phrases. The harmonies are full and effective, but there is nothing forced for the sake of effect. The progressions are natural and agreeable to the ear. It opens with the full voices, and afterwards particular passages are taken up separately, the lines referring to the "Old England which Nelson left so great" being given to the basses, after which the tenors join in the theme effectively. For the sake of contrast, the musical phrases are broken up, and special emphasis thus imparted to certain lines and sentences. These passages, properly executed, will be sure to make a good impression, and they also prove that the composer has diligently studied the best models in this form of composition. Choral societies and amateurs generally will find in "The Fleet" a part-song combining the elements of popularity in subject and style, with musicianly writing very creditable to the composer. It will be seen that we have selected "The Fleet" for our Music Pages this month.

Polonaise and Mazurka for Pianoforte. Op. 16. By XAVER SCHARWENKA.

Impromptu for Pianoforte. Op. 17. By XAVER SCHARWENKA. London: Augener & Co.

Who would think it possible, at this time of day, to

meet with originality in a polonaise, a dance, especially as regards rhythm, of somewhat limited resource? And yet Herr Scharwenka has succeeded in infusing a not inconsiderable *modicum* of the precious quality into his composition, whose character may perhaps be described as a Schumannisation of the chivalrous Polish dance. In the Mazurka Herr Scharwenka shows himself a follower of Chopin. But although we could point out how this or that feature of the composition reminds us of details in the incomparable miniatures of the most famous Polish musician, this would not be tantamount to preferring a charge of plagiarism against our highly-gifted contemporary. The Impromptu, Op. 17, consists of three sections, of which the third is a modified repetition of the first. This first section ($\frac{3}{4}$, *Allegretto grazioso*) is melodious and sweetly graceful, whilst the middle section is characteristic and vigorously passionate. That the spirited Polonaise, the piquant Mazurka, and the varied Impromptu, are less difficult than the greater number of Herr Scharwenka's compositions will, no doubt, be regarded by many pianists as an additional recommendation.

Lieder (Songs) by *Franz Schubert*. Transcribed for the Pianoforte by FRANZ LISZT. Vol. I. (Edition No. 8389a; net, 2s.) London: Augener & Co.

WHAT shall we say of the contents of this publication, or rather new edition of an old publication? Can anything be said which is not known by every one of Schubert's unique songs and Liszt's unique transcriptions? As we have no vocation for the interesting occupation of carrying coals to Newcastle, we shall simply tell the reader that he will find in the above-indicated clearly and beautifully-printed volume of 65 pages the following ten songs of Schubert transcribed by Liszt for the pianoforte:—(1) "By the Sea"; (2) "The Post"; (3) "The Wayside Inn"; (4) "Ave Maria"; (5) "Barcarolle" (*Auf dem Wasser zu singen*); (6) Shakespeare's "Serenade"; (7) "Margaret at the Spinning-wheel"; (8) "The Erl-King"; (9) "The Praise of Tears"; (10) "Serenade."

Cecilia, a Collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book XIX. (Edition No. 8719; net, 1s.) London: Augener & Co.

THE two composers laid under contribution in this last instalment of *Cecilia* are representative English organists—Samuel Wesley of a past, W. T. Best of the present generation. On seeing or hearing Wesley's elaborate Fugue (in c major, ♩), one feels impelled to exclaim—although one could not complete the quotation—as a great critic did on a very different occasion: "Hats off, gentlemen!" After Wesley's composition, which is marked by healthy vigour and scholarly structure, Mr. Best's *Pastorale* has a soothing and restful effect; its smooth euphony calls up in our minds pictures of beautiful Nature in her serenest aspects.

Pessi Originali per Organo. Composti da FILIPPO CAPOCCI. Libro II. (Edition No. 8742b; net, 1s.) London: Augener & Co.

THE second book of Signor Capocci's "Original Pieces" not only does not efface the good impression which the first book made on us, but it even deepens it. The pieces contained in the book before us are, enumerated in the order of our estimation, as follows:—*Preludio*, *Larghetto*, *Finale*, *Introduzione e Fuga*, and *Marcia*. The Fugue runs on smoothly, but is remarkable neither in subject nor in treatment. That we have a great admiration for the not ineffective March as a composition, and more especially as an organ composition, we cannot say. The Prelude, on the other hand, is very pleasing, and a real organ piece. Of the remaining two numbers, we prefer the simple, melodious *Larghetto*, although the *Finale* too is thoroughly acceptable. Organists in quest of light and easy music for their instrument will find in Signor Capocci's pieces something that will suit their purpose.

Overture "Commedietta." Op. 137. By C. GURLITT. Piano alone. (Edition No. 6160; price 1s.) London: Augener & Co.

IF it were necessary, it would be possible to write an essay upon the character, style, and aims of such compositions as those to which this delightful overture belongs. But however much might be said, the sum of the whole matter need not occupy much space. The form is classical yet attractive; the music is fresh and pleasing, and is distinguished by considerable thoughtfulness and skill, and alike for the fascination of its tunefulness, as for the musicianly power which pervades the whole, the "Commedietta" overture deserves as much popularity as that which has rewarded the "Marionette" overture by the same composer. Like it, too, it may be had in several forms—in the full score, and arranged as duets, trios, quartets, quintets—many of which are arranged to suit the needs of those who enjoy the charm which accompanies variety.

Le Papillon, Morceau de Salon pour Piano. Par FRÉDÉRIC MANN. London: Augener & Co.

AS a rule, the drawing-room pieces of the present day are not always worth the trouble of noticing as musical productions. The work now before us is, however, a special exception to the rule. It is not only written in a bright and effective style, but it is also of such a character that it is impossible to play or to hear it, without being convinced that the composer is a musician out of the common rank.

Compositions for the Pianoforte. By JOHANNES WEINGAERTNER. London: Conrad Herzog.

THE composer of these twelve pieces writes with facility and a certain amount of talent, and in his choice of subjects and in their treatment shows considerable versatility. The titles he has selected will give a fair idea of the themes he has dealt with. There is a "Valse caprice," a "Reiter Stück," a "Nocturne élégiaque," a piece called "Sehnsucht," having some lines of Schiller for motto, an impromptu appassionato cleverly written, another impromptu of a more studied character, a

THE FLEET,

(ON ITS REPORTED INSUFFICIENCY)

Patriotic Song

*Words by

LORD TENNYSON

Composed

FOR MALE CHORUS WITH PIANOFORTE ACCOMPANIMENT

by

H. HEALE.

Allegro Maestoso.

PIANO.

1st Tenor
8 $\frac{1}{2}$ lower.

2nd Tenor
8 $\frac{1}{2}$ lower.

1st Bass.

2nd Bass.

You, You, if you have fail'd to un-der-stand-The fleet of Eng-land

is her all in all ——— On you will come the curse of all the land, On

is her all in all ——— On you will come the curse of all the land, On

is her all in all ——— On you will come the curse of all the land, On

is her all in all ——— On you will come the curse of all the land, On

* By permission of Messrs Macmillan & Co.

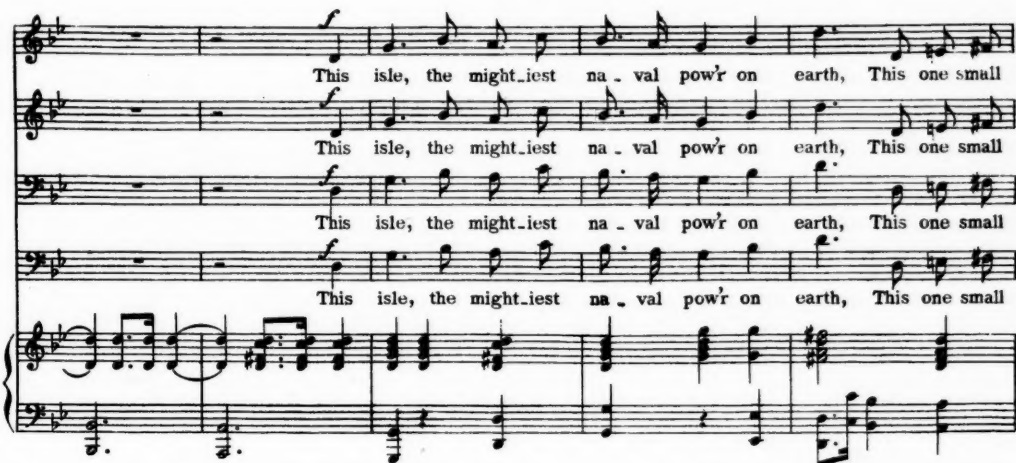
Music Printing Office, 5 Little Windmill St. London, W.

you will come the curse of all the land,
you will come the curse of all the land,
you will come the curse of all the land, If that Old Eng - land
you will come the curse of all the land, If that Old Eng - land

If that Old Eng - land fall, Which
If that Old Eng - land fall, Which
fall, Which Nel - son left so great, If that Old Eng - land fall, Which
fall, Which Nel - son left so great, If that Old Eng - land fall, Which

Nel - son left so great.
Nel - son left so great.
Nel - son left so great.
Nel - son left so great.

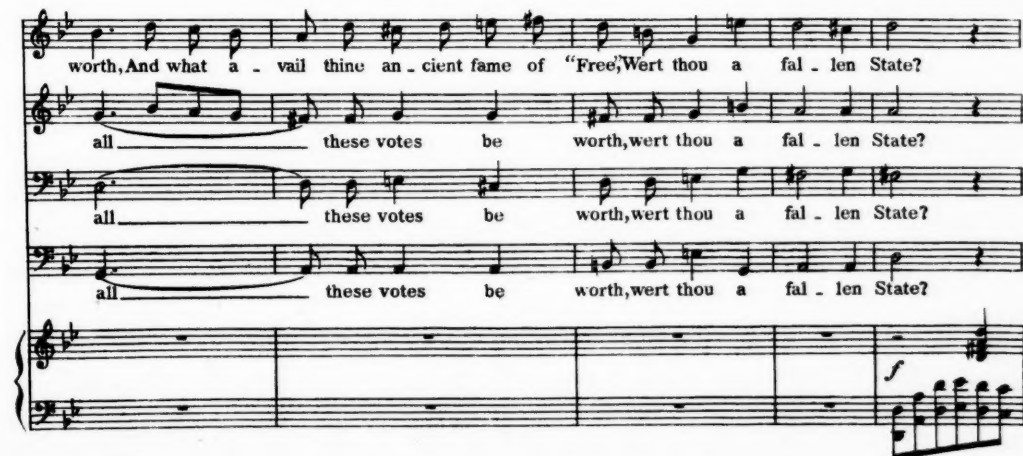
mf *dim.*
mf *dim.*
mf *dim.*
mf *dim.*



This isle, the mightiest na - val pow'r on earth, This one small
This isle, the mightiest na - val pow'r on earth, This one small
This isle, the mightiest na - val pow'r on earth, This one small
This isle, the mightiest na - val pow'r on earth, This one small



isle, the lord of ev - 'ry sea — Poor Eng - land, what would all these votes be
isle, the lord of ev - 'ry sea — Poor Eng - land what would
isle, the lord of ev - 'ry sea — Poor Eng - land what would
isle, the lord of ev - 'ry sea — Poor Eng - land what would



worth, And what a - vail thine an - cient fame of "Free, Wert thou a fal - len State?
all these votes be worth, wert thou a fal - len State?
all these votes be worth, wert thou a fal - len State?
all these votes be worth, wert thou a fal - len State?

This isle the mightiest na - val pow'r on

This

This isle the mightiest na - val pow'r on

earth, this one small isle Poor

isle the mightiest na - val pow'r on earth, this one small isle

dim.

Poor Eng - land what would all these votes be

earth, this one small isle

Eng - land what would all these votes be worth, And what a -



worth wert thou a fal - len State?

vail thine an - cient fame of "Free," Wert thou a fal - len State?

On you will come the

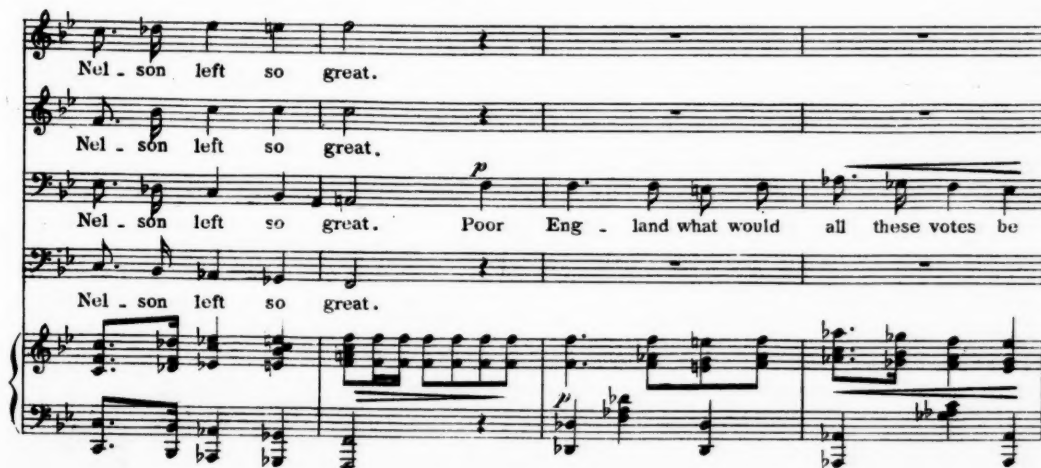


If that Old Eng - land fall, which

If that Old Eng - land fall, which

If that Old Eng - land fall, which

curse, the curse of all the land, If that Old Eng - land fall, which



Nel - son left so great.

Nel - son left so great.

Nel - son left so great. Poor Eng - land what would all these votes be

Nel - son left so great.

Poor Eng - land what a - vail thine an - cient fame of free thine an - cient
and what a - vail thine an - cient
worth and what a - vail, and what a - vail thine an - cient
what a - vail thine an - cient

fame of "Free;" Wert thou a fal - len State?
fame of "Free;" Wert thou a fal - len State?
fame of "Free;" Wert thou a fal - len State? You,
fame of "Free;" Wert thou a fal - len State? You,

You, who had the ord'r. ing of her fleet, If
You, who had the ord'r. ing of her fleet, If you have on - ly com - pass'd her dis -

When all men starve, when all men
When all men starve, when all men
you have on - ly com - pass'd her dis - grace, if you have com - pass'd her dis -
grace, if you have on - ly com - pass'd her dis - grace, the

p cresc. starve, the wild mob's mil - lion feet the
p cresc. starve the wild mob's mil - lion
p cresc. grace, Poor Eng - land what would all these votes be worth Poor
p cresc. wild mob's mil - lion feet

wild mob's mil - lion feet the
feet the
Eng - land what would all these votes be worth the
the

ff
wild mob's mil - lion feet, the wild mob's mil - lion feet — will kick you
wild mob's mil - lion feet, the wild mob's mil - lion feet — will kick you
wild mob's mil - lion feet, the wild mob's mil - lion feet — will kick you
wild mob's mil - lion feet, the wild mob's mil - lion feet — will kick you



from your place, But then, too late — too late.
from your place, But then, too late — too late.
from your place, But then, too late — too late.
from your place, But then, too late — too late.



"Triumphal March," a "Marcia elegia," and a "Funeral March," all good, and two romances in F and G minor, and a Barcarola, the last-named being the most original of the whole series.

Suite in E minor, for the Pianoforte. Op. 72. By JOACHIM RAFF. (Edition 6331; net, 1s. 6d.) London: Augener & Co.

SINCE Raff's death the public interest in him and his compositions has considerably increased. Thus it has always been with composers possessed of original power. Raff did not always wait till inspiration came; the work before us, however, is not one of those one would wish, for the composer's sake, to be non-existent. The *Pre-ludio* perhaps leaves the hearer cold, the *Menuetto* also may fail to warm him, but after that the divine afflatus makes itself more and more felt in the *Toccata*, the *Romanza*, and the *Fuga*. The parts of the *suite* which we like best are the emotional *Romanza* and the spirited *Fuga*, the climax of the work. Dr. von Bülow played Raff's Op. 72 last year in London, and produced a great effect with it.

Suite in G minor, for the Pianoforte. Op. 31. By WOLDEMAR BARGIEL. London: Augener & Co.

WOLDEMAR BARGIEL is not so well known in England as in Germany, and certainly not so well known as he deserves to be. This *Suite* of his is an excellent work, both in style and matter. In it Bargiel proves himself not only a poet but also a thorough craftsman, a not very common phenomenon in our age. What tells against him is the predominating sombreness which envelops most of his compositions a sombreness of thought and of colouring. The juxtaposition of different types of character, and their conception and realisation are equally admirable in the *suite* before us. *Prelude, Elegy, Marcia fantastica, Scherzo, Finale*—such is the disposition and contents of Bargiel's Op. 31, which we unhesitatingly call a strong work.

Sonata for the Pianoforte. Op. 7. By EDWARD GRIEG. London: Augener & Co.

THIS work has been discussed at length in the pages of the MONTHLY MUSICAL RECORD; it is therefore superfluous to say now more than a few words. But even these few words may be superfluous. For who is not by this time acquainted with the Norwegian composer's excellences, above all with the breezy and bracing nature of his music, to which a strong national flavour gives a delightful piquancy? At any rate, Grieg's sonata in E minor is a pleasing and wholesome (because healthy) work, and cannot but be regarded as such by all unsophisticated lovers of music.

Twenty-four Melodious Pieces for the Pianforte. By HENRI BERTINI. Edited by E. PAUER. (Edition No. 8058, net, 1s. 6d.) London: Augener & Co.

THE name of Henri Bertini is well known in England as the composer of educational pianoforte music. It is therefore certain that this present edition of his twenty-four melodious pieces will be secure of welcome. They are beautifully printed, and edited by Mr. Pauer, and have had the advantage of his *imprimatur*. The German system of fingering is used, but as this is well understood in England, it offers no possible bar to the reception of the publication.

Juliet Waltz. By LEONARD GAUTIER. London: Augener & Co.

THIS is a waltz, or rather set of waltzes, worthy of the best attention of both artists and amateurs. The composition is dedicated to Miss Mary Anderson of the Lyceum Theatre.

Sleep on, my Heart. Lullaby. By J. BAPTISTE CALKIN. London: Edwin Ashdown.

BEAUTIFUL and expressive music, happily and cleverly united to excellent words.

Three-part Songs, for Female Voices. By H. HEALE. Ho! the Wild Wind (Edition No. 4203; net, 3d). Sweet Nightingale (Edition No. 4204; net, 4d). London: Augener & Co.

THE like facility in writing and freshness of treatment which distinguishes the two-part songs by this young and rising composer will be found in the two examples of three-part songs now under notice. The first, called "Ho! the Wild Wind," is full of character, without losing any of the simplicity which is a needful quality in works intended to be popular, or to serve the double purpose of education and instruction. The second, "Sweet Nightingale," is one of the most successful productions of like kind from the same pen. It is graceful to a degree, and if properly studied and carefully sung could not fail to produce a good effect.

Six Part-songs. By FRANZ ABT. (Edition No. 13,705, net, 3d.; 6, net, 4d.; 7, net, 3d.; 8, net, 4d.; 9, net, 4d.; 10, net, 3d.) London: Augener & Co.

THE first of these part-songs is called "A Spring Morning," the second, "The Night-watch at Sea;" the third, "Ye Woods, how dear you are to me;" and the fourth, "My Favourite Bower;" the fifth, "The Fountains are Flowing," and the sixth, "Sail on, poor barque." They are written for soprano, alto, tenor, and bass. "Ye Woods," has occasionally some eight-part writing, the several voices dividing. That they are melodious, vocal, and effective, goes without saying, when the name of the composer is mentioned.

Spring and Love. Trio for Female Voices, with Pianoforte Accompaniment. By J. GALL. (Edition, No. 13,546 net, 4d.) London: Augener & Co.

A CHARMING bit of writing in which the device of "imitation" is employed with skill and taste enough to give a piquancy to the whole. The pianoforte accompaniment is most artistic.

Rondel. Song. By WHEWALL BOWLING. London: Augener & Co.

THERE is a considerable amount of expression in this song, which is called a Rondel after the nature of the words, which are very pretty. An earnest singer might make a great impression with the song.

Fleurlette. Song. By H. A. MUSCAT. London: Edwin Ashdown.

A graceful melody, with an excellent though not difficult accompaniment. The attention to vocal needs is one of the best points of the song.

Six Songs for Baritone or Mezzo-Soprano (Lieder und Gesänge). Composed by GERARD F. COBB. Leipzig: C. A. Klemm. London: Augener & Co.

THE composer of these six songs has made an effort to do something out of the ordinary way in the construction and treatment of the words he has selected. Three of them have been written to German words originally, and the others to English words. The German songs have been supplied with excellent English equivalent words by the composer of the music, and the English words by Hood, Julia C. Dorr, and R. Cullen Bryant, have each a clever German version, by Mr. C. Waldstein, of King's College, Cambridge, Curator of the Fitzwilliam Museum. The songs belong to the category of "Artists' Songs," inasmuch as they are best fitted for private rather than for public performance, as there are none of those *ad captandum* phrases calculated to "split the ears of the groundlings." There are progressions in the harmonies of the accompaniments to these songs here and there, which are not to be reconciled by known theory or practice. As, for example, in the second bar of the bottom line on page 14 there is a crude "false relation," there are consecutive fifths in the first bar of the bottom line of page 17, and in one or two other places there are peculiarities which may be due to oversight. The songs, however, are not destitute of ideas, nor do they seem to have been written thoughtlessly.

Vierteljahrsschrift für Musikwissenschaft. Herausgegeben von Friedrich Chrysander und Philipp Spitta, redigirt von Guido Adler. Leipzig: Breitkopf & Härtel.

A SCIENTIFIC musical periodical is such a desideratum that we give a most hearty welcome to this new quarterly. The contents of the first number are: *Umfang, Methode, und Ziel der Musikwissenschaft* (Range, method, and aim of musical science), by G. Adler; *Ueber die altindische Opfermusik* (On the ancient Indian sacrificial music), by F. Chrysander; *Sperantes* "Singende Muse an der Pleisse," by Ph. Spitta; *Dr. Carl Stumpf's "Tonpsychologie,"* by A. Meinong; *Musical Bibliography*, by F. Ascheron. Herr Adler's tabulation of musical science is interesting; Herr Chrysander gives a *résumé* of some letters written to him by the Sanskrit scholar, Dr. Martin Haug, adds but little to our knowledge of Hindu music; Herr Spitta's essay is an excellent example of thoroughgoing research and minute criticism; Herr Meinong's notice is a clear exposition of the principal points in a valuable contribution to a new branch of a not very old science.

Concerts.

CRYSTAL PALACE.

THE season opened on May 2 with a fine performance of Mendelssohn's "Hymn of Praise," with Madame Valeria and Mr. E. Lloyd as vocalists; Mr. Manns conducting. On the 11th Mr. Gordon Cleather played with consummate skill the solos "Tempo di Marcia" and "Tempo di Polacca," written by Julius Tausch for six drums, timed F, B flat, C, D, E flat, and F. At the same concert the cleverly-written humorous polka called "Smiff in the Highlands," by Mr. August Manns, was also received with considerable warmth.

PHILHARMONIC CONCERTS.

AT the concert of May 6 Herr Franz Rummel played the solo part of a concerto by Dvorák, which was first given in London by Mr. Oscar Beringer last season at the Crystal Palace. Mr. Rummel achieved a distinct triumph by his reading and his execution of this characteristic work.

Beethoven's symphony in C minor was taken at a much slower pace than it has been the custom of late years to interpret it. Some parts gained by this alteration of pace, notably the *adagio*. The first *allegro* seemed spiritless to many minds, but certain of the orchestral details—the passages for the contra bassi, for example, came out with remarkable clearness. Mr. Rummel also played some pieces by Chopin for piano solo; Bennett's overture "The Wood Nymph," the overture to *La Sirène* of Auber, a selection from *Romeo and Juliet* by Berlioz, and some songs by Weber and Stanford, sung by Miss Carlotta Elliot, who made her first appearance at these concerts, made up a programme of considerable variety, but of needless length.

The symphonic poem, "Johanna D'Arc," of Moritz Moszkowski, was produced at the last concert, under the direction of the composer himself. The high estimation in which he is held chiefly through the medium of his pianoforte works, which are known and carefully studied in this country, made the occasion more than ordinarily memorable, and Moszkowski was recalled no less than three times at the end of his symphony. The occurrences and incidents in the life of the heroine who saved her country and was burnt for a witch as a reward are told in this orchestral work with a great amount of poetical expression. The scenes of pastoral life, which from the opening movements, are delightful, and bring before the mind the perfect realisation of the poetical design of Schiller. The exalted mission of the heroine is told in a theme which is made to grow out of the pastoral subject, in the same way that the urgency of the mission grows out of the quiet contemplation of the beauties of Nature and the patriotic feelings inspired by the rumination. There are touches of pathetic, fervent melody over all the calm pastoral phrases, as though the oppression which the country suffered was intended to be shadowed forth in music. The use of military instruments in conjunction with the "shepherd's pipe," as indicated by the oboe and clarinet, tells of the presence of the invader, and the sorrows endured by the people. The passage which suggests the vision of Joan, given to the violoncellos *con sordini*, with sustained notes for the clarinets and bassoons, a *tremolando* on the high notes of the violins, and certain rushing chords for the harp, depicting the "voices" which she is said to have heard, formed one of the happiest inspirations of the whole symphony. When, as it is assumed, she has made her voice heard by the king, the music is martial and stirring in character. Many of the orchestral details are remarkably clever, and would well repay the trouble of furnishing a more elaborate detail than can now be given.

The incident of Joan breaking her prison bonds and fighting at the head of her countrymen, though not according to the actual truth, is adopted by Moszkowski after Schiller, and is told in a spirited manner. The final dying vision of the inspired maid is well described, upon lines similar to those laid down by Wagner; the apotheosis of the Maid of Orleans thus indicated brings this clever work to a conclusion. As before indicated, the work is clever, and when it is remembered that it was written at the age of twenty-five, the highest hopes of the future of the composer can be said to be based upon very reasonable ground.

All the other items of the concert were familiar. Herr F. Rummel played Beethoven's E flat concerto, the overtures to the *Flying Dutchman* and *Mirville*, with some songs by Sullivan and Handel given by Mr. Santley, who was not in good voice, brought the concert and the season to an end.

THE RICHTER CONCERTS.

The first of a series of nine concerts, conducted by Herr Hans Richter, was given on April 27. Wagner was represented by the overture to *Tannhäuser* and the vespers to *Parsifal*. The symphony in B minor of Schubert and the No. 7 of Beethoven were also given; and the lighter element was supplied by Liszt's Hungarian Rhapsodie, No. 4, in D major and G minor—the same work which had been given at a Philharmonic concert a short time before. It is scarcely possible ever to desire better performances of the two symphonies than was given, without yearning after the unattainable. The *Parsifal* vespers was excellent; but the *Tannhäuser* overture and the Hungarian Rhapsodie were the least successful, owing doubtless to the weakness of tone and inartistic phrasing of the leader.

The second concert brought forward the *Meistersinger* overture, the Siegfried Idyll, the Mephisto Walzer by Liszt, and two symphonies by Haydn and Beethoven, the No. 5 of the latter, and that in C by the former.

At the third concert, Beethoven's cantata "Meeresstille und Glückliche Fahrt" was given. The members of the Richter choir distinguished themselves by a delightful untunefulness which had an element of grim humour in it. Grimness there was also, but, alas! no humour, in the "rhapsody" of Brahms, for solo alto voice, chorus, and orchestra. Miss Lena Little, the singer, displayed a fine voice and an emphatic style, but she could not succeed in making the work interesting. A fantasia by Glinka called "Komarinskaja" is bright, simple, and refreshing, and this, with the *Meistersinger* overture and Beethoven's second symphony, were the best-liked pieces.

On the 18th, at the fourth concert, a concert overture by Eugene D'Albert was promised, but not given; it might have been received with mingled expressions. A new Hungarian rhapsody by Liszt, not before heard in England, and like all the spasmodic eccentricities distinguished by a like title, it would be better to have left it undone also. Its claptrap utterances, however, secured for it a good reception from an audience who were inclined to pass over a splendid performance of Beethoven's "Eroica" with the faintest tokens of recognition.

MR. CHARLES HALLÉ'S CONCERTS.

MR. CHARLES HALLÉ has begun his customary series of summer chamber-music concerts this year at the Prince's Hall. His coadjutors for the interpretation of the programmes are Madame Norman-Néruda and Mr. L. Ries violinists, Herr Straus viola, and Herr Franz Néruda violoncello.

At the first, on May 9, the grand trio in C major (Op. 87) for pianoforte, violin, and violoncello, and Schumann's trio in G minor (Op. 110) for the like combination, were given in that perfect style which can only be attained by performers who are perfectly *en rapport* the one with the other and altogether. The artistic pleasure which the performance of these works produced will be long remembered by those who were fortunate enough to hear them. The Schumann trio is not very frequently given at chamber-music concerts, and it was therefore peculiarly acceptable. The like may be said of Beethoven's Fifteen

Variations and Fugue in E flat (Op. 35) for piano alone. The work is well known to students, but it is not often selected for public performance by great players. The thanks of amateurs and artists are certainly due to Mr. Hallé for having included it in his scheme.

A new sonata for violin by Niels Gade, played by Madame Néruda, pleased for its melodious character, if it failed to stir the heart by its force or power. It was well received.

At the concert of the 16th, a serenade by Carl Reinecke (Op. 126, No. 2) for pianoforte, violin, and violoncello, was most perfectly presented, and the charm of the music, added to the finish of the playing, satisfied and delighted the audience. In the same concert Dvorák's trio in F minor (Op. 65), which has been heard before in London, was well received. Mr. Hallé's playing of Schumann's "Scènes mignonnes" was rewarded with hearty applause; but the enthusiasm of the audience was excited to the highest pitch by Madame Néruda's performance of Handel's sonata in D, which she gave with the most perfect appreciation.

MR. GEAUSSANT'S CHOIR.

MR. GEAUSSANT'S choir gave a concert at St. James's Hall on the 13th, when a new patriotic hymn by Anton Dvorák was heard for the first time, the composer conducting. It was written in 1871 to words by a Bohemian poet, and is now published with an English version by the Rev. Dr. Troutbeck. It is dedicated to the English people as a tribute of gratitude by the composer. The performance was not very good, but the work itself is too complicated in construction, and therefore fails in the effect which is aimed at.

At the same concert Mr. Mackenzie's *Jason* was given for the first time at St. James's Hall. If a greater amount of care had been taken with the preparation, so that the audience could have a better idea of the music than that which was formed at Bristol in 1882, when it was first done, it would have been better for the reputation of the choir. Although there is much that is clever in the workmanship, there is little that is original in the details. Many of the melodies are deficient in novelty, and while it would be unfair to withhold praise for the labours of the musician, it must be admitted by the admirers of Mr. Mackenzie that his reputation can be better founded upon better work.

It only remains to add that at the same concert the finale to "Loreley," with solo splendidly sung by Madame Albani, comprised the rest of the programme. Mr. E. Lloyd and Mr. Santley were the other vocalists, and a good band, led by Mr. Carrodus, gave effect to the instrumental accompaniments to all the works.

PRINCE'S HALL.

MADAME FRICKENHAUS and Herr Josef Ludwig commenced a new series of chamber concerts in the Prince's Hall on May 14, to be continued fortnightly. The first programme, a model of the rest, included a clever quintet by F. Kiel, in A major, for pianoforte, two violins, viola, and violoncello; a sonata for piano and violin by Rheinberger; Beethoven's quartet in F minor (Op. 95); Schumann's "Etudes en forme de Variations;" some violin solos by Ernst and Paganini; and some vocal duets by Dvorák and Miss Mary Carmichael, who was the accompanist. Messrs. Collins, Gibson, and, Whitehouse, assisted, and the vocalists were Miss Louise Phillips and Madame Fassett. The performance was most artistic.

Musical Notes.

THE violin recitals of Herr Otto Peiniger, of Harrow, at the Prince's Hall have been most interesting. A number of unknown works by old English writers for the instrument have been brought forward and presented in a fashion which testifies to the high appreciation of the thoughts and expressions of the past for the inherent good they possess.

THE entries for the practical examinations of the Society of Arts, commencing at the society's house on June 8, are already very large. Candidates for certificates of proficiency in singing, on the pianoforte, the violin, the flute, the harp, the organ, and for honours in paper-work, are more than usually numerous this year.

THE Royal Society of Musicians celebrated their 147th annual festival at St. James's Hall on May 7, with Mr. Charles Santley in the chair. Through him the public learned with some degree of sorrow, not to say surprise, that the lot of a popular singer, like that of Gilbert's policeman, "is not a happy one." They were also told that although musical students had increased in number during the last quarter of a century, and that the number of orchestral concerts had grown larger, the exercise of the vocal profession in public had diminished. In short, that our boasted progress in music was "pretended." All this is very sad, and perhaps will bear inquiring into.

MR. JOHN REYNOLDS has astonished and delighted the patrons of the Alexandra Palace concerts by playing solos on the double-bass with a care, taste, and finish that testifies to the high artistic capabilities of the performer.

SIR JULIUS BENEDICT having happily recovered from his late severe illness, will direct in person his fifty-first annual concert in London on June 17.

A BALFE memorial concert is to be given at the Albert Hall on June 10. Madame Christine Nilsson, Mr. Joseph Maas, Mr. Sims Reeves, and others, are to take part in this interesting celebration.

DR. PEACE, of Glasgow, gave an organ recital at St. Columbus Church of Scotland, Pont Street, S.W., on May 1, in aid of the organ fund.

MRS. STILLIE has founded a bursary for the best student in the higher branches of music at Queen Margaret's College, Glasgow, in memory of her late husband, Thomas Logan Stillie, for many years music critic of the *Glasgow Herald*.

MESSRS. HADDOCK and Christensen gave two Beethoven evenings of pianoforte and violin music in the Philosophical Hall in Leeds, with great success, on April 28 and May 1. Mrs. Alfred Broughton and Mr. Wallis were the vocalists.

THE Sacred Harmonic Society finished their season on the 8th inst. with a conversazione at the Prince's Hall, the gallery of the Royal Institute of Painters in Water Colours being thrown open for the occasion.

MADAME PUZZI gave a *matinée d'invitation* at St. George's Hall on the 4th, when Randegger's operetta *The Rival Beauties* was performed successfully.

THE University of Oxford has conferred the degree of Doctor of Music (*honoris causâ*) upon Herr Hans Richter.

A SERIES of performances of opera and drama in French will commence at the Gaiety Theatre on June 6 with Mlle. Marie Van Zandt in the opera of *Lakmé*.

THE collection of loan instruments, &c., at the Exhibition of Inventions and Music is not quite arranged. It is hoped that we shall be able to furnish some particulars of the affair next month.

DURING the past month death has removed more than one prominent name from the list of the living. The Right Hon. Lord Dudley, President of the Royal Academy of Music, born March 27, 1817, died May 7. Henry Brinley Richards, born Nov. 13, 1817, died May 2. Ernest Bennett Gilbert, born March 15, 1835, died May 11. Ferdinand Hiller, born at Frankfort Oct. 24, 1811, died at Cologne May 10. Charles Henry Purday, born Jan. 14, 1799, died on April 28. Mr. Purday was an ardent advocate for the revision of the law in matters of copyright in musical publications. Mr. Wessel, the oldest music publisher in London, has also passed away, at the age of 89.

MR. AMBROSE AUSTIN'S concert at the Albert Hall on May 16 was a distinguished success. The vocalists were Madame Albani, Madame Trebelli, Mr. Sims Reeves, Mr. Santley, Senor Sarasate, and a large chorus. There was a fine orchestra, directed by Mr. W. G. Cusins. The hall was crowded, and the whole concert greatly enjoyed.

Mlle. MARIE HEIMLICH gave a *matinée musicale* at the Steinway Hall on the 15th, at which she played several compositions for the pianoforte in an acceptable style. Miss Lena Little was the vocalist, and Mr. Brandon Thomas recited some pieces.

THE guarantee fund asked for German opera by Mr. Franke not being forthcoming, the scheme has been abandoned.

MRS. WELDON has gained an action against M. Gounod for libel, and has been awarded £10,000 damages. The verdict has excited a great sensation in Paris, and will have the effect of preventing M. Gounod from visiting this country in the autumn to conduct his *Mors et Vita* at the Birmingham Festival.

NORTH-EAST LONDON CHORAL SOCIETY.—An excellent rendering of Prout's dramatic cantata "Alfred" followed by a miscellaneous selection, was given by this society on May 13, at the Morley Hall, Hackney. The principal vocalists were Madame Clara West, Miss Rose Dufforne, R.A.M., Mr. Selwyn Graham, and Mr. James Bayne. Solo violoncello, Mr. Allen Gill, R.A.M.; harmonium, Mr. E. Prout, B.A., &c.; pianoforte, Mr. L. B. Prout, R.A.M.; conductor, Mr. John E. West, F.C.O., &c. All the artists acquitted themselves admirably in their respective items, and the choir again gave evidence of specially good and artistic training.

ON May 7 Miss Emma Thursby was invited to sing, and Madame Helen Hopekirk to play, in Washington before President Cleveland.

MR. VILLIERS STANFORD has been appointed conductor of the Bach Choir, in place of Mr. Otto Goldschmidt, who has retired.

AMONG the items entered in the Paris musical chronicle there are few worth taking notice of. In fact, the most interesting pieces of news are of a negative kind, such as that Faure will not join and Dereims leaves the Opéra; that Capoul has given up the idea of resuscitating the Théâtre-Lyrique, and so on.

THE last important event is the first performance of the late Massé's three-act opera *Une nuit de Cléopâtre*, the libretto by Jules Barbier, at the Opéra-Comique. Massé attempted in this work a higher flight than in anything he had previously written. And it would seem that the attempt was not without success. At any rate, we read that the music of *Une nuit de Cléopâtre* shows no less charm and more power than that of his earlier operas.

LAST month we promised some particulars about Dr. Hans von Bülow's reception in Paris, where he played four times—namely, at two of Colonne's concerts and at

two of his own. Although the great pianist got a good deal of applause and praise, it is evident that his eminence remained undiscovered. To the Parisians he was nothing more than one of the multitude of clever piano *virtuosi*. One or two excerpts from the Paris musical papers—which, we may note in passing, said very little about Dr. von Bülow's performances—will illustrate this.

After the German pianist's first appearance at the Colonne concerts, the *Art Musical* wrote as follows: "Hans von Bülow produced a very notable effect. He is a pianist of original, if not powerful talent, who holds the public under the sway of his absolutely musical execution; we mean that there is in him not merely a virtuoso, but also a musician who is more occupied with the *ensemble* of the work he interprets than with his fingers. One might perhaps even say that he neglects a little his fingers. He executed in a superior manner Chopin's Nocturne in G, and [Schubert-] Liszt's Fantasia (Op. 15), by which he earned repeated salvos of applause. In short, he is a great artist, incomplete, but interesting to hear."

Here is what the *Ménestrel* said after the second concert: "Hans von Bülow is an artist of talent, but of a talent which is certainly not superior to that of our great French pianists, such as Planté and Ritter. It is true, these make less ado, do not raise their hands aloft, do not speak to the stars, and let alone all prestidigitation. Mr. von Bülow played very well a rhapsody by Liszt, variations by Beethoven, an elegy by Schubert, and an impromptu by Chopin. All these compositions were much applauded. It was otherwise with an interminable scherzo by Brahms, and an interminable tarantella by Liszt, which particularly tried the patience of an ill-disposed public."

The Berlin *Allgemeine Deutsche Musik-Zeitung* relates that the performance of the Brahms scherzo was an unmistakable *fiasco*, the audience accompanying it with hemming, coughing, and groaning.

Do not the above notes furnish themes for wholesome meditation? What a curious thing human judgment is!

THE opening festivities of the Antwerp Exposition Universelle included a performance of a *feestzang* (festival song) for chorus and orchestra, composed for the occasion by Peter Benoit. The musical forces employed in the performances, besides cannon and bells, consisted of 384 female, 408 male, and 434 children's voices, 150 bow instruments, 8 harps, a large organ, 2 piccolos, 6 flutes, 6 oboes, 2 cors anglais, 6 clarinets, 1 bass clarinet, 1 saxophone, 6 bassoons, 1 reed contrabass, 6 French horns, 6 trumpets, 2 alto trombones, 8 tenor trombones, 2 tubas, 2 bombardons, 2 pairs of kettle-drums, and other instruments of percussion.

THE Association des Artistes-Musiciens intends to give thirty concerts at the Exposition Universelle. They will be conducted by MM. Benoit, Huberti, Lemaire, and foreign *chefs d'orchestre*. There will also be three performances of unpublished compositions by Belgian composers.

THE Tonkünstler-Versammlung (meeting of musicians) of the Allgemeine Deutsche Musikverein was this year held at Karlsruhe, on the 28th, 29th, 30th, and 31st May. Among the celebrities that were expected to take an active part in the concerts were Auer, Lauterbach, Friedrich Grützmacher, Montigny-Remaury, Friedheim, Xaver Scharwenka, and others. Of works to be performed we may mention: Berlioz's Requiem; Bargiel's overture to *Prometheus*; Goldmark's and Rübner's violin concertos; Klughardt's F minor symphony (first movement);

Huber's Orchestral Suite; Cui's violin pieces; Sgambati's and Schytte's pianoforte concertos; Smetana's orchestral legend *Ultava*; Liszt's Dante-Symphony and *Prometheus* choruses, &c.

NO end of new operas. V. E. Nessler has in hand a libretto by R. Bunge; E. Kretschmer is busy with an opera entitled *Schön Rothtraut*; and Max Erdmannsdörfer and Carl Grammann are likewise writing dramatic works.

FROM Prague we hear of a performance of Berlioz's Requiem, from Dantzic of a performance of H. Schütz's (1585—1672) Passion Oratorio.

THE Leipzigers are about to build a new Conservatorium. The cost of the building has been estimated at 700,000 marks (£35,000).

A CYCLE of Mozart's operas was performed at the Leipzig Theatre from the 5th to the 15th of May.

GOUNOD is said to be working at a new oratorio, *Saint François d'Assise*.

RUBINSTEIN gave on April 13 a concert at Pressburg, the proceeds of which he destined for the Hummel Monument. Among the audience were Liszt and the Archduke Frederick and Archduchess Isabella.

LISZT has again for the summer taken up his abode in Weimar.

THE following two concert programmes deserve to be quoted on account of their originality. The programme of the last concert of the Bologna Società del Quartetto comprised Beethoven's "Battle of Vittoria," the first finale of Wagner's *Parsifal*, the scherzo of Mendelssohn's *A Midsummer Night's Dream*, and Handel's Hallelujah chorus. The programme of a concert given at Brünn by Capellmeister Carl Frank comprised Litolf's overture to *Robespierre*, Saint-Saëns' "Prélude du Déluge," Massenet's "Scènes Napolitaines," and Wagner's prize-song and quintet from *Die Meistersinger*, prelude and Isolde's death from *Tristan und Isolde*, Good Friday music from *Parsifal*, and scene of the Rhine-daughters, dead march, and ride of the Valkyries from the *Ring des Nibelungen*.

FROM Hartzburg, in Brunswick, is announced the death of the excellent teacher and composer of instructive works, Eduard Eggeling. He died, at the age of seventy-two, on April 7, being born on July 30, 1813.

AT Leipzig died in the night from the 15th to the 16th of April Walther Wolfgang Goethe, a grandson of the great poet. He studied music under Mendelssohn, Weinlich, and Carl Löwe. In earlier years he composed two little operas, *Das Fischer mädchen* and *Elfriede*, songs, and pianoforte pieces; but latterly, indeed for a long time, he lived quietly at Weimar without taking an active part in the musical world.

HERR PADEL gave a chamber concert at the Festival Rooms at York on the 9th ult., assisted by Herren Straus and Bernhardt, Rev. Canon Hudson violoncello, Miss Hammond pianoforte, and Misses Payne and Sedgwick vocalists.

THE Peabody concerts at Baltimore, under the direction of Asger Hamerik, have been distinguished this season by the like excellence of selection and performance which have raised them to the high position they now occupy.

MR. CARL WEBER, a clever pianist, assisted by Miss Iola Weber, violinist, and Miss Hilda Wilson, contralto, gave his second annual concert at the Prince's Hall on the 15th ult. Mr. Weber played in good style some of his own compositions, with those of Chopin, Moszkowski, Godard, Schütt, Beethoven sonata (Op. 2, No. 3), and

Schumann's Papillons. In Schumann's Fantasiestück he was joined by Miss Weber, and the lady played two pieces by Ries and Spohr with excellent taste.

A MOST successful performance of Mr. Henry Gadsby's male voice cantata "Columbus," Mr. Harper Kearton solo, was given on the 19th, at the Gresham Hall, Brixton, under the direction of the composer, by the South London Musical Club.

OUR readers will perceive in our advertisement column a notice of the United Richard Wagner Society (London Branch), of which the Right Hon. the Earl of Dysart is President, that the Society is organising a series of lectures, readings, *conversazioni*, and other gatherings, to which the members of the London branch will be admitted without payment. Particulars may be obtained of the hon. secretary, whose address is given in the advertisement.

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THE UNITED RICHARD WAGNER

SOCIETY was founded in 1883—the year of the Master's death—with a view of combining his scattered adherents in one organisation for effective action. It was then decided that no more practical means could be devised of carrying on his art-work, and of perpetuating the principles to which his life was devoted, than by ensuring the periodical representation of his masterpieces under conditions identical with those which he himself had inaugurated in 1876.

To this end a reserve fund has been established by this Society, the maintenance of which is dependent upon the subscriptions and donations of members and others interested in the cause.

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